Advanced Placement Program

AP® Music Theory

Practice Exam

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room setting only. To maintain the security of this exam, teachers should collect all materials after their
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Audio Files

The audio files for this AP Music Theory Practice Exam must be downloaded from the same password-protected website used to obtain this AP Practice Exam PDF.

File Name	File Contents
music_mc_ques_1-8	Section IA, multiple-choice questions 1-8
music_mc_ques_9-13	Section IA, multiple-choice questions 9-13
music_mc_ques_14-18	Section IA, multiple-choice questions 14-18
music_mc_ques_19-24	Section IA, multiple-choice questions 19-24
music_mc_ques_25-28	Section IA, multiple-choice questions 25-28
music_mc_ques_29-32	Section IA, multiple-choice questions 29-32
music_mc_ques_33-37	Section IA, multiple-choice questions 33-37
music_mc_ques_38-41	Section IA, multiple-choice questions 38-41
music_fr_ques_1	Section IIA, free-response question 1
music_fr_ques_2	Section IIA, free-response question 2
music_fr_ques_3	Section IIA, free-response question 3
music_fr_ques_4	Section IIA, free-response question 4
music_fr_direc_ss	Section IIB, sight-singing general directions
music_fr_ques_ss	Section IIB, sight-singing questions 1-2

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AP® Music Theory
Directions for Administration

The AP Music Theory Exam is two hours and forty minutes in length and consists of a multiple-choice section
and a free-response section.

- The 80-minute multiple-choice section contains 75 questions and accounts for 45 percent of the final grade. Part A: With Recorded Music (approximately 43 minutes) contains 41 questions; Part B: Without
  Recorded Music (35 minutes) contains 34 questions.

- The 80-minute free-response section consists of Part A: Dictation, Part Writing, and Composition, which
  contains 7 questions and accounts for 45 percent of the final grade, and Part B: Sight-singing, which contains 2 questions and accounts for 10 percent of the final grade.

The timing for Section I, Part A is controlled by the audio files for the multiple-choice questions. A 10-minute
break should be provided after Section I is completed.

The actual AP Exam is administered in one session. Students will have the most realistic experience if a complete
morning or afternoon is available to administer this practice exam. If a schedule does not permit one time period
for the entire practice exam administration, it would be acceptable to administer Section I one day and Section II
on a subsequent day.

Total scores on the multiple-choice section are based only on the number of questions answered correctly. No
points are deducted for incorrect answers and no points are awarded for unanswered questions.

- The use of musical instruments, metronomes, or any electronic devices is not permitted during the exam.

- It is suggested that the practice exam be completed using a pencil to simulate an actual administration.

- Teachers will need to provide digital media or cassette tapes to record their students' responses to the
  sight-singing questions. Teachers should provide directions to the students indicating how they wish the
  responses to be identified or labeled so the teacher will be able to associate a recorded response with each
  student.

- Remember that students are not allowed to remove any materials, including scratch work, from the testing
  site.

- When photocopying the AP Music Theory Practice Exam for use by students, it is recommended that teachers make two-sided copies of the exam booklet, beginning with page 1 as the front cover, and staple
  each copy down the left margin. This will put even-numbered pages on the left side of each booklet and
  odd-numbered pages on the right, so that musical scores face the page containing the questions that refer

to that score. To best simulate the actual exam, the teacher should staple the pages into three booklets as follows: Section I (pages 1-26); Section IIA (pages 27-38); Section IIB (pages 39-41).

Section I

Multiple-Choice Questions

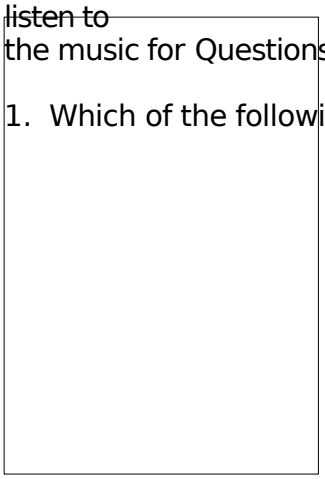
Music Theory

Directions: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one that is best in each case and place the letter of your choice in the corresponding box on
the student answer sheet. Throughout the examination, the indicates when music will be played.

Part A
Time—Approximately 43 minutes

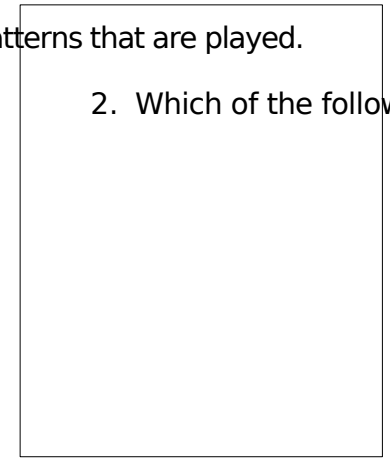
Questions 1-6 ask you to identify pitch patterns that are played. In each case the question number will be announced.
You will have ten seconds to read the choices, and then you will hear the musical example played twice, with a brief
pause between playings. Remember to read the choices for each question after its number is announced. Now listen to
the music for Questions 1-6 and identify the pitch patterns that are played.

1. Which of the following is played?



Pitch pattern, played twice.

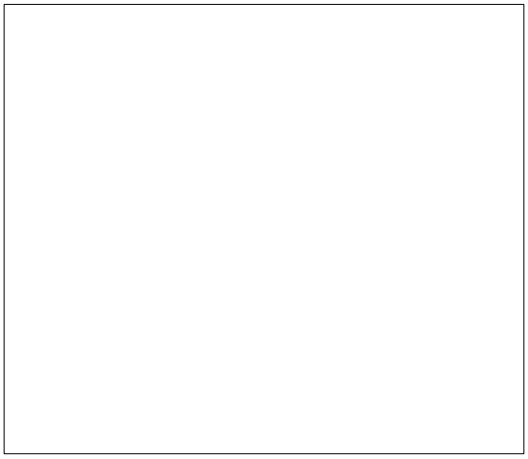
2. Which of the following is played?



Pitch pattern, played twice.

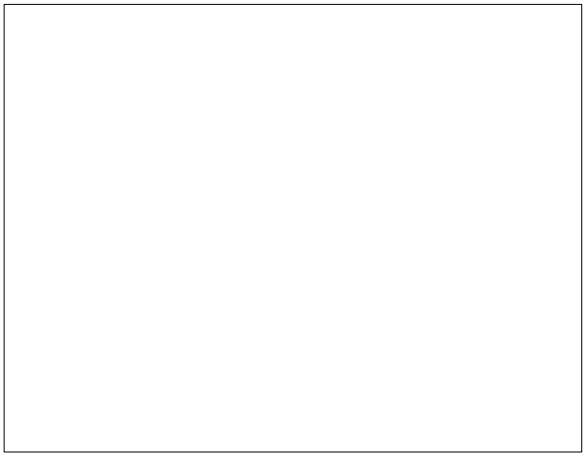
GO ON TO THE NEXT PAGE.

3. Which of the following is played?



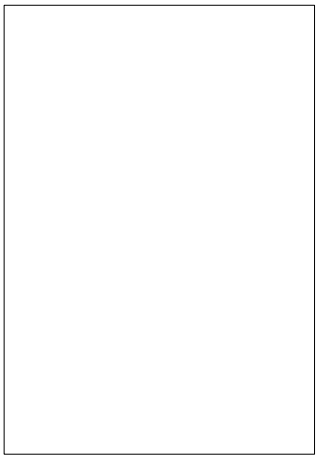
Pitch pattern, played twice.

5. Which of the following is played?



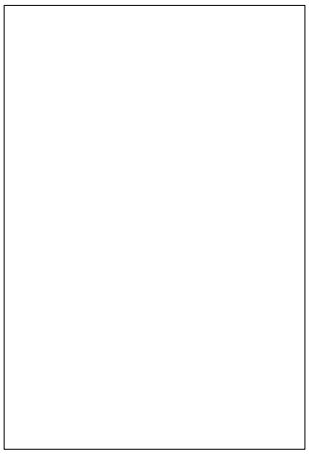
Pitch pattern, played twice.

4. Which of the following is played?



Pitch pattern, played twice.

6. Which of the following is played?

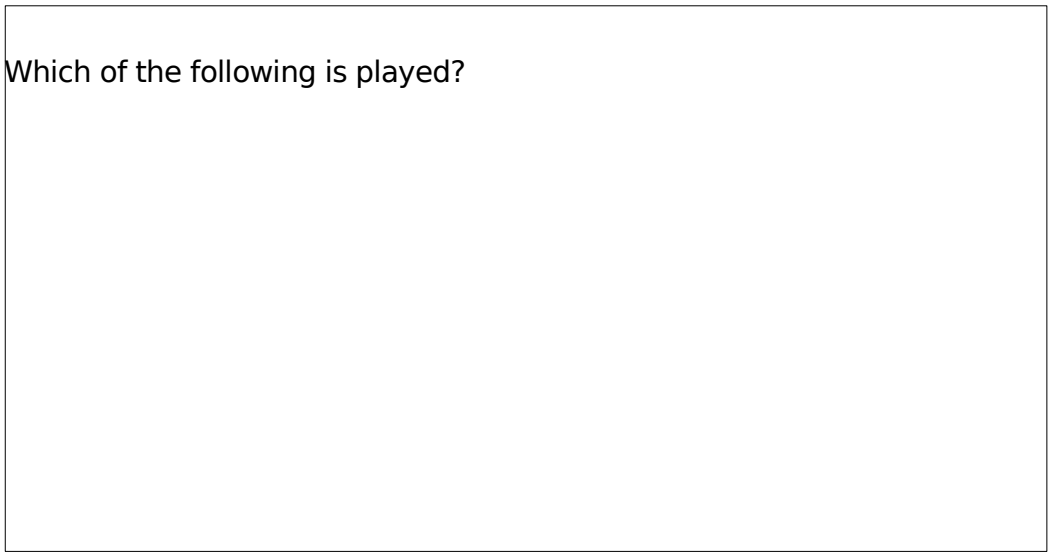


Pitch pattern, played twice.

GO ON TO THE NEXT PAGE.

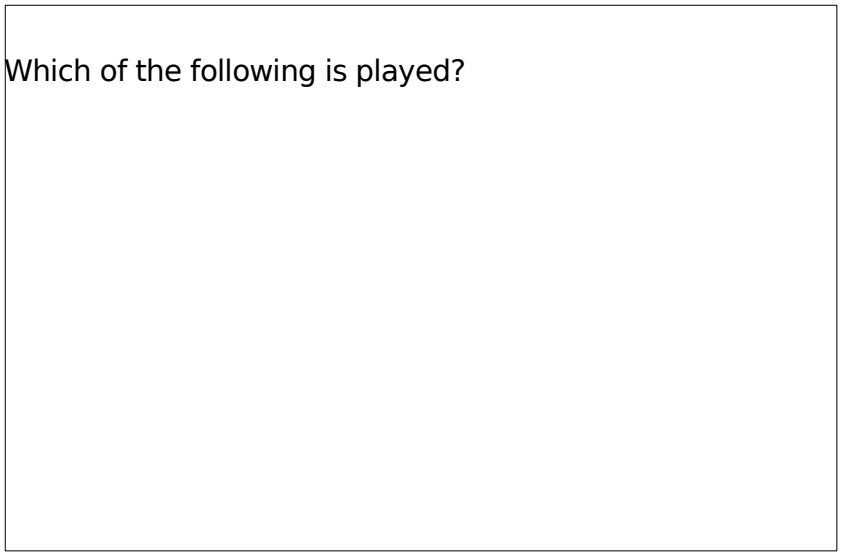
Questions 7-8 ask you to identify rhythms. After a question is announced, you will have ten seconds to read the
choices. It is important that you read the choices carefully before the example is played. Each example will be
played twice, with a brief pause between playings. Now listen to the music for Questions 7-8 and identify the
rhythm that matches the example played.

7. Which of the following is played?



Rhythm pattern, played twice.

8. Which of the following is played?



Rhythm pattern, played twice.

GO ON TO THE NEXT PAGE.

Questions 9-13 are based on an excerpt from an operatic aria that begins with an instrumental introduction. The
music will be played three times. Before listening to the music for the first time, please read Questions 9-13.

9. The first embellishing tone sung by the soprano is

(A) an escape tone
(B) an appoggiatura
(C) a suspension
(D) a neighboring tone

10. Compared to the instrumental introduction, the vocal melody is

(A) an inversion of the instrumental melody
(B) a varied repeat of the instrumental melody
(C) a countermelody to the instrumental melody
(D) a new melody

11. Which of the following statements best describes the vocal melody?

(A) The text setting is primarily syllabic.
(B) The text setting is primarily melismatic.
(C) The melody features rhythmic augmentation.
(D) The melody features a dotted-note rhythmic motive.

12. The texture of the excerpt is best described as

(A) chordal homophony
(B) melody and accompaniment
(C) imitative polyphony
(D) heterophony

13. The excerpt ends with

(A) a half cadence
(B) an imperfect authentic cadence
(C) a perfect authentic cadence
(D) a deceptive cadence

Now listen to the excerpt for the first time and answer Questions 9-13.

The excerpt will now be played a second time.

The excerpt will now be played a final time.

GO ON TO THE NEXT PAGE.

Questions 14-18 are based on an excerpt from a symphony. The excerpt, which consists of an introduction and four melodic phrases, will be played three times. Before listening to the music for the first time, please read Questions 14-18.

14. In the introduction, the opening melody in the horn is accompanied by describes

(A) a brass fanfare
(B) a woodwind countermelody
(C) strings imitating the horn melody
(D) sustained chords played by strings and winds

15. Both the horn and oboe melodies feature which of the following nonharmonic tones? answer

(A) Anticipations
(B) Retardations
(C) Suspensions
(D) Neighbor tones

16. The fourth phrase features which of the following expressive elements?

(A) Ritardando
(B) Pizzicato
(C) Sforzando
(D) Terrace dynamics

17. The meter type is

(A) simple duple
(B) compound duple
(C) compound triple
(D) irregular

18. Which of the following diagrams best describes the form of the four phrases that follow the introduction?

(A) a a' a'' a'''
(B) a a' b a''
(C) a a b b
(D) a b a b

Now listen to the music for the first time and answer Questions 14-18.

The music will now be played a second time.

The music will now be played a final time.

GO ON TO THE NEXT PAGE.

Questions 19-24 are based on an excerpt for piano that consists of two phrases, which are then repeated. The excerpt
will be played four times. Before listening to the music for the first time, please read Questions 19-24.

19. The melody of phrase one begins with which of the following intervals?

(A) Perfect fourth
(B) Perfect fifth
(C) Minor sixth
(D) Minor seventh

20. Phrase two begins as a restatement of phrase one in the

(A) parallel major
(B) relative major
(C) subdominant
(D) dominant

21. The cadence at the end of the second phrase is on the

(A) tonic
(B) mediant
(C) dominant
(D) submediant

22. Compared to the first statement of phrase one, the repeat of phrase one begins at a

(A) softer dynamic level
(B) louder dynamic level
(C) faster tempo
(D) slower tempo

23. The meter is best described as

(A) simple duple
(B) simple triple
(C) compound duple
(D) compound triple

24. The texture of the example is best described as

(A) two-part imitative polyphony
(B) three-part imitative polyphony
(C) chordal homophony
(D) melody with accompaniment

Now listen to the music for the first time and answer Questions 19-24.

The music will now be played a second time.

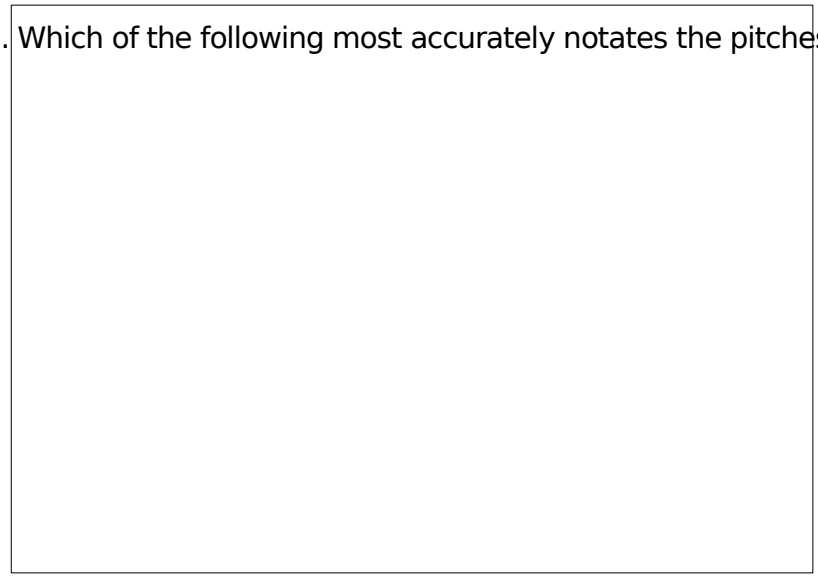
The music will now be played a third time.

The music will now be played a final time.

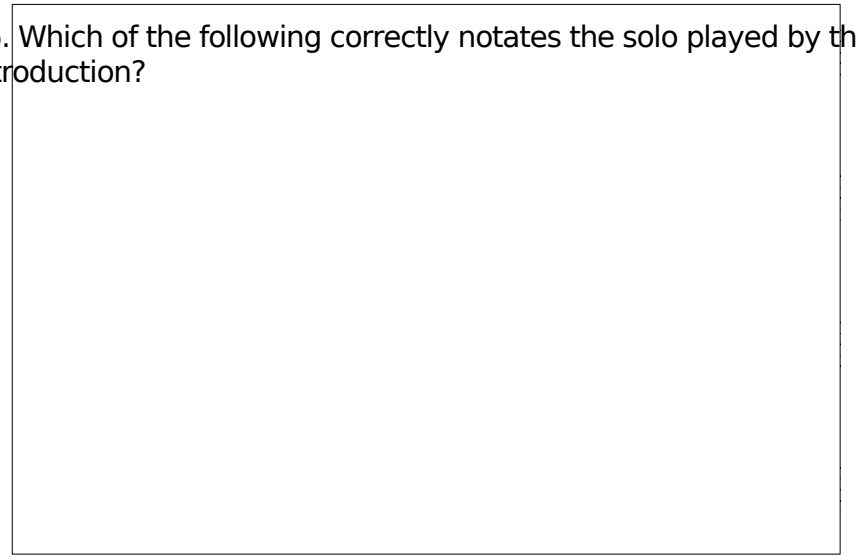
GO ON TO THE NEXT PAGE.

Questions 25-28 are based on an excerpt for jazz ensemble and vocalist. The excerpt consists of an instrumental introduction and the first vocal phrase. The introduction will be played two times. Then the entire excerpt will be played three times. Before listening to the introduction for the first time, please read Questions 25-26.

25. Which of the following most accurately notates the pitches of the introduction's opening melodic idea?



26. Which of the following correctly notates the solo played by the double bass at the end of the introduction?



Now listen to the introduction for the first time and answer Questions 25-26.

The introduction will now be played again.

GO ON TO THE NEXT PAGE.

Before listening to the entire excerpt for the first time, please read Questions 27-28.

27. Which of the following best describes the harmony for the first two measures of the vocal melody (“I’ve traveled ‘cross the country, I’ve sung with lots of bands”) ?

(A) I — I
(B) I — IV
(C) I — V
(D) IV — I

28. The rhythm of the last two measures of the vocal phrase would best be notated as

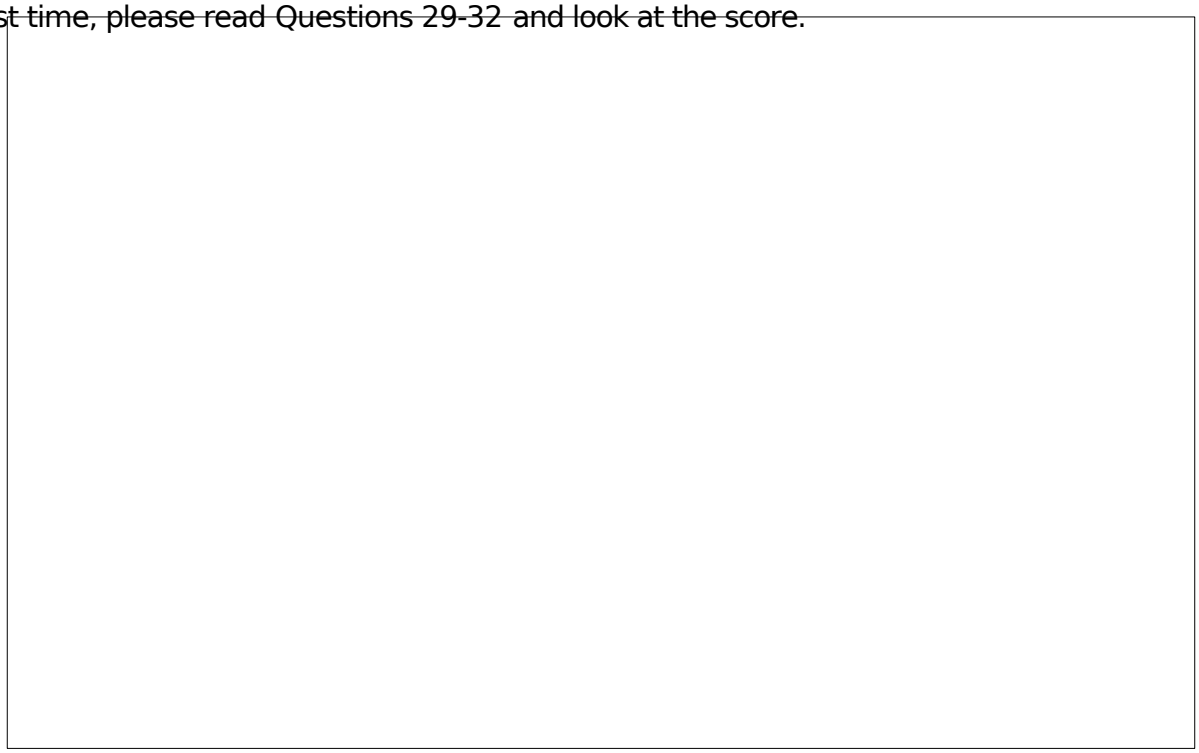
Now listen to the entire excerpt for the first time and answer Questions 27-28.

The entire excerpt will now be played again.

The entire excerpt will now be played a final time.

GO ON TO THE NEXT PAGE.

Questions 29-32 are based on an excerpt that will be played four times. The score is printed correctly below, but in
the version you will hear, several measures contain errors in either pitch or rhythm. Before listening to the music for
the first time, please read Questions 29-32 and look at the score.



29. In measure 3, there is an error in

(A) treble clef pitch
(B) treble clef rhythm
(C) bass clef pitch
(D) bass clef rhythm

30. In measure 4, there is an error in

(A) treble clef pitch
(B) treble clef rhythm
(C) bass clef pitch
(D) bass clef rhythm

31. In measure 6, there is an error in

(A) treble clef pitch
(B) treble clef rhythm
(C) bass clef pitch
(D) bass clef rhythm

32. In measure 7, there is an error in

(A) treble clef pitch
(B) treble clef rhythm
(C) bass clef pitch
(D) bass clef rhythm

Now listen to the music for the first time and answer Questions 29-32.

The music will now be played a second time.

The music will now be played a third time.

The music will now be played a final time.

Questions 33-37 are based on two short excerpts from a twentieth-century work. The first excerpt will be played three times. Then the second excerpt will be played twice. Before listening to the first excerpt for the first time, please read Questions 33-35.

33. The melody is based on which scale?

(A) Chromatic
(B) Major
(C) Pentatonic
(D) Whole tone

34. The primary articulation is

(A) staccato
(B) pizzicato
(C) legato
(D) accented

35. The first excerpt begins with a single string section playing; additional string sections enter

(A) with a pedal point
(B) with an ostinato
(C) in imitation
(D) in parallel sixths

Now listen to the first excerpt for the first time and answer Questions 33-35.

The first excerpt will now be played a second time.

The first excerpt will now be played a final time.

Before listening to the second excerpt, please read Questions 36-37.

36. With which harmonic interval does the second excerpt begin and end?

(A) Major sixth
(B) Perfect fifth
(C) Minor third
(D) Perfect unison

37. Which of the following types of motion is featured in the second excerpt?

(A) Contrary motion
(B) Similar motion
(C) Oblique motion
(D) Parallel motion

Now listen to the second excerpt for the first time and answer Questions 36-37.

The second excerpt will now be played a final time.

Questions 38-41 are based on an excerpt from a Baroque choral work. The excerpt, which consists of four short
phrases, will be played four times. Before listening to the music for the first time, please read Questions 38-41.

38. The texture of the music is
of

(A) monophony
(B) homophony
(C) nonimitative polyphony
(D) imitative polyphony

39. The second phrase ends in the

(A) dominant
(B) relative minor
(C) relative major
(D) parallel minor

40. Which of the following occurs at the final cadence?

(A) An anticipation
(B) A retardation
(C) A cross relation
(D) A Picardy third

41. Which of the following best describes the role

the instrumental accompaniment?

(A) It doubles the voices.
(B) It imitates the voices.
(C) It introduces countermelodies.
(D) It provides an ostinato.

Now listen to the excerpt for the first time and answer Questions 38-41.

The excerpt will now be played a second time.

The excerpt will now be played a third time.

The excerpt will now be played a final time.

END OF PART A

DO NOT GO ON TO PART B UNTIL YOU ARE TOLD TO DO SO.

PART B

Time—35 minutes

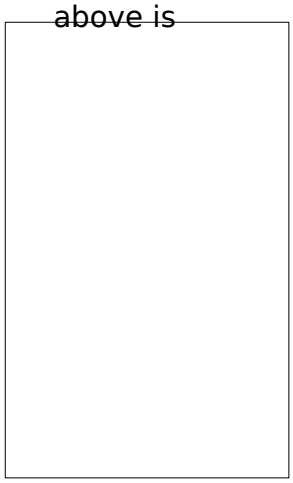
42. The inversion of a major third is a

(A) minor sixth
(B) major sixth
(C) minor seventh
(D) major seventh

43. Scale degree 2 is called the

(A) supertonic
(B) mediant
(C) subdominant
(D) submediant

44. The parallel major key to the minor key signature above is



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45. The melody above is made up of complete measures. Which of the following time signatures best fits the melody?

(A) $\frac{9}{8}$
(B) $\frac{6}{8}$
(C) $\frac{4}{4}$
(D) $\frac{3}{4}$

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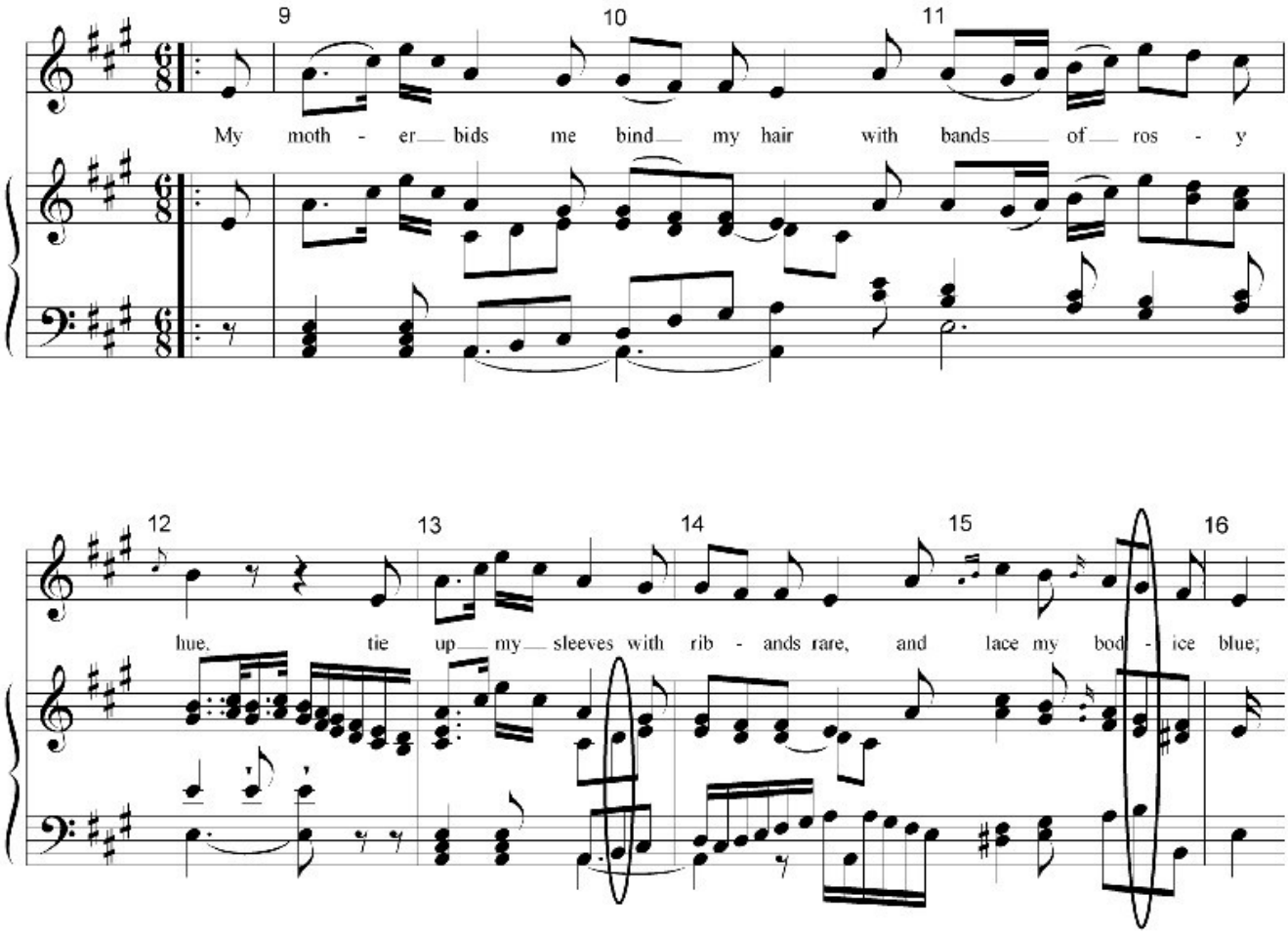
Questions 46-50 are based on the music below.

9
10
11
My moth - er bids me bind my hair with bands of ros - y
12
13
14
15
16
hue, tie up my sleeves with rib - ands rare, and lace my bod - ice blue;

GO ON TO THE NEXT PAGE.

46. What is the quality of the triad that is arpeggiated at the beginning of the excerpt, on the words "My mother"?

(A) Major
(B) Minor
(C) Augmented
(D) Diminished

47. The cadence on the downbeat of measure 12 is the

(A) an authentic cadence
(B) a deceptive cadence
(C) a plagal cadence
(D) a half cadence

48. In measure 13, the circled notes are

(A) suspensions
(B) passing tones
(C) appoggiaturas
(D) neighbor tones

49. The circled chord in measure 15 is

(A) a passing @
(B) a neighboring (pedal) @
(C) a cadential @
(D) an arpeggiating @

50. Which of the following terms best describes form of the excerpt?

(A) Contrasting period
(B) Parallel period
(C) Repeated period
(D) Parallel double period

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Questions 51-56 are based on the excerpt below.

GO ON TO THE NEXT PAGE.

51. Box A contains a series of which of the following types of chords?

(A) First inversion chords
(B) Second inversion chords
(C) Seventh chords
(D) Diminished chords

52. Which of the following compositional devices is featured in box B ?

(A) Melodic inversion
(B) Countermelody
(C) Sequence
(D) Imitation

53. Which of the following rhythmic devices is featured in box C ?

(A) Rhythmic augmentation
(B) Cross rhythms
(C) Polyrhythm
(D) Hemiola

54. The cadence at the end of box C is

(A) an authentic cadence in the relative major
(B) an authentic cadence in the dominant
(C) a half cadence in the relative major
(D) a Phrygian half cadence in the tonic

55. The note in box D is

(A) an anticipation
(B) a suspension
(C) a retardation
(D) a chord tone

56. The form of the excerpt is best described as

(A) simple binary
(B) rounded binary
(C) ternary
(D) theme and variation

GO ON TO THE NEXT PAGE.

Questions 57-61 are based on the excerpt below.

57. Which type of @ chord is used in measure 2 ?

(A) Passing
(B) Cadential
(C) Arpeggiating
(D) Pedal (neighboring)

58. The triad in measure 6 is

(A) major
(B) minor
(C) diminished
(D) augmented

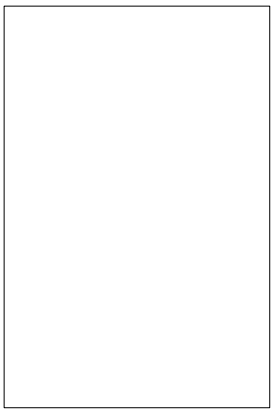
59. The G in measure 9 is

(A) an anticipation
(B) an appoggiatura
(C) an escape tone
(D) a lower neighbor

60. Measures 11 to the downbeat of 15 are temporarily in the key of

(A) G major
(B) G minor
(C) D major
(D) D minor

61. Which of the following is the notation for the prominent rhythmic motive in the melody?



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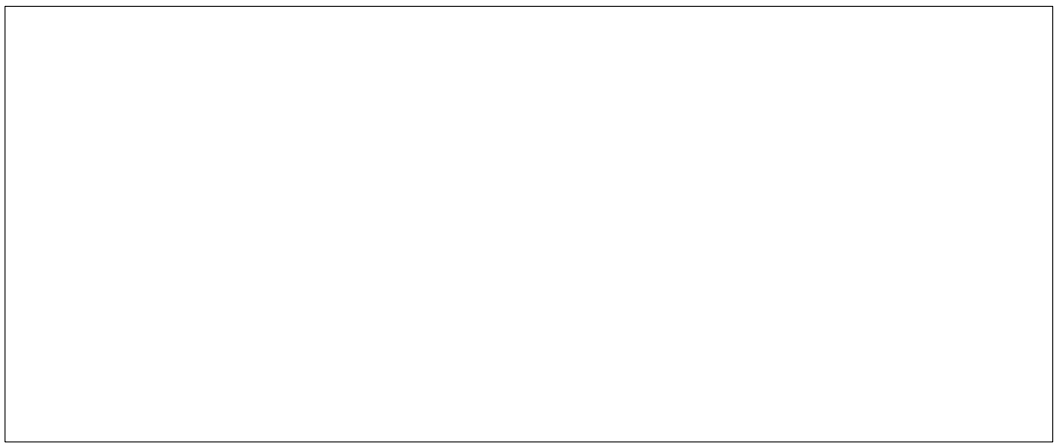
Questions 62-65 are based on the following chord progression, which contains numerous compositional errors.



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62. The error in the segment labeled A is

(A) a poor harmonic progression
(B) a doubled leading tone
(C) parallel octaves
(D) crossed voices

63. The error in the segment labeled B is

(A) parallel fifths
(B) a direct octave
(C) overlapping voices
(D) an inappropriate spacing

64. The error in the segment labeled C is

(A) a misspelled chord
(B) a poor harmonic progression
(C) an unresolved leading tone
(D) an incorrect chord doubling

65. The error in the segment labeled D is

(A) direct octaves
(B) inappropriate spacing
(C) an omitted third
(D) consecutive fifths by contrary motion

GO ON TO THE NEXT PAGE.

Questions 66-71 are based on the excerpt below.

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66. The chord progression in box A features

(A) a passing @ chord
(B) a deceptive resolution
(C) a secondary dominant
(D) oblique motion

67. The chord in box B is a

(A) major-minor seventh chord
(B) minor-minor seventh chord
(C) half-diminished seventh chord
(D) fully diminished seventh chord

68. The cadence in box C is

(A) a perfect authentic cadence
(B) an imperfect authentic cadence
(C) a half cadence
(D) a deceptive cadence

69. The two nonchord tones in box D are

(A) B½ and Cƒ
(B) D and F
(C) E and B½
(D) E and Cƒ

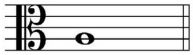
70. The nonharmonic tone in box E is

(A) an appoggiatura
(B) a suspension
(C) a passing tone
(D) a retardation

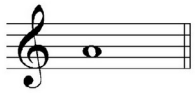
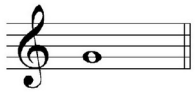
71. The passage in box F includes an example of which of the following compositional devices?

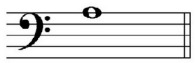
(A) Sequence
(B) Hemiola
(C) Chain of suspensions
(D) Cadential extension

GO ON TO THE NEXT PAGE.



72. The note above can also be notated as

(A)

(B) 

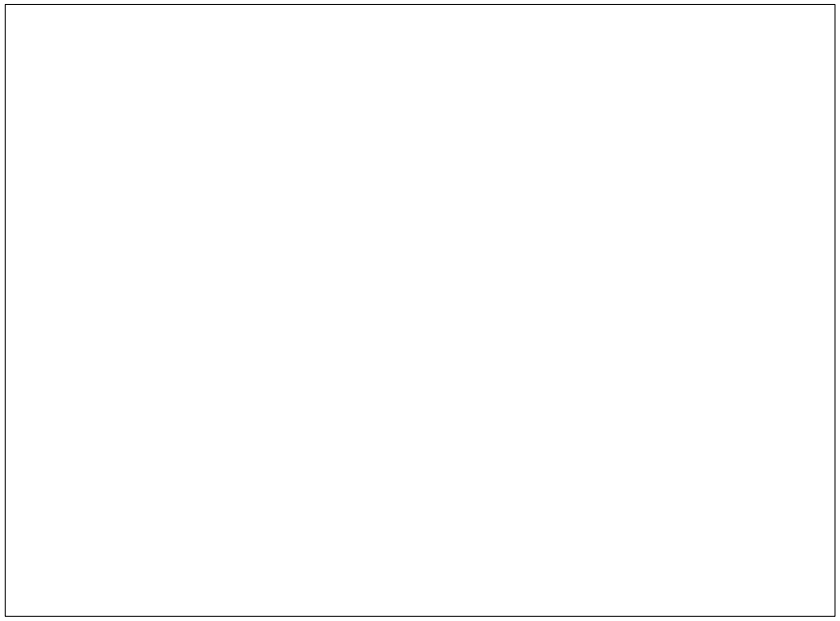
(C)

(D)

73. The mode notated on the staff above is

(A) Dorian
(B) Lydian
(C) Mixolydian
(D) Phrygian

GO ON TO THE NEXT PAGE.

74. Which of the following is an exact transposition of the melodic fragment above?



75. Which of the following markings indicates the slowest tempo?

(A) Andantino
(B) Largo
(C) Moderato
(D) Presto

GO ON TO THE NEXT PAGE.

END OF PART B

IF YOU FINISH BEFORE TIME IS CALLED,
YOU MAY CHECK YOUR WORK ON THIS PART.
DO NOT GO ON UNTIL YOU ARE TOLD TO DO SO.

Questions 9-13 recorded excerpt used with permission:
Sound recording
Title: L'ho perduta (Cavatina di Barbarina) Written by: Wolfgang A. Mozart
From: Le Nozze di Figaro
Performed by Nuria Rial, soprano/ Concerto Köln / dir. René Jacobs
57 second excerpt
Catalog #: HMC 801818.20
Copyright Year: 2004
Copyright Owner: harmonia mundi s.a., France

Section II

Part A

Free-Response Questions

SECTION II

Part A

Music Theory

Time—Approximately 63 minutes

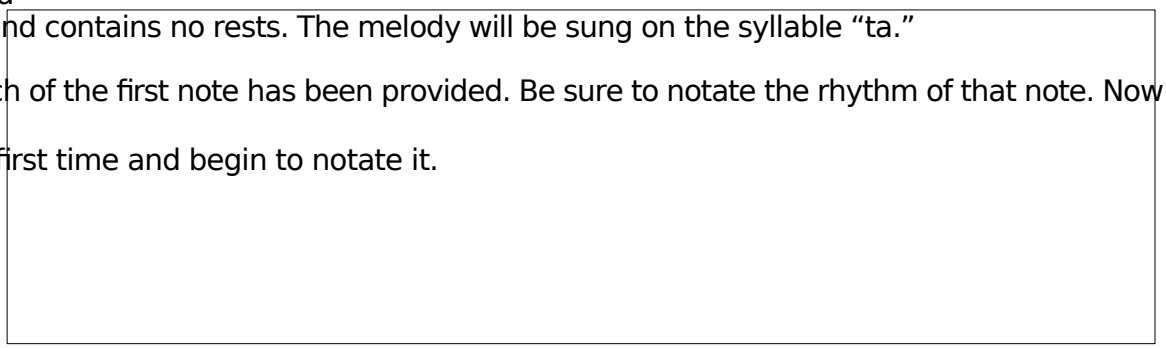
Answer Questions 1 through 7 in the space provided. If you need to rewrite your answer to any question, use the blank pages at the end of the section and indicate on the original page where your final answer is.

Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one minute pause after each subsequent playing. The melody you will hear uses all eight of the measures provided below and contains no rests. The melody will be sung on the syllable “ta.”

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it.



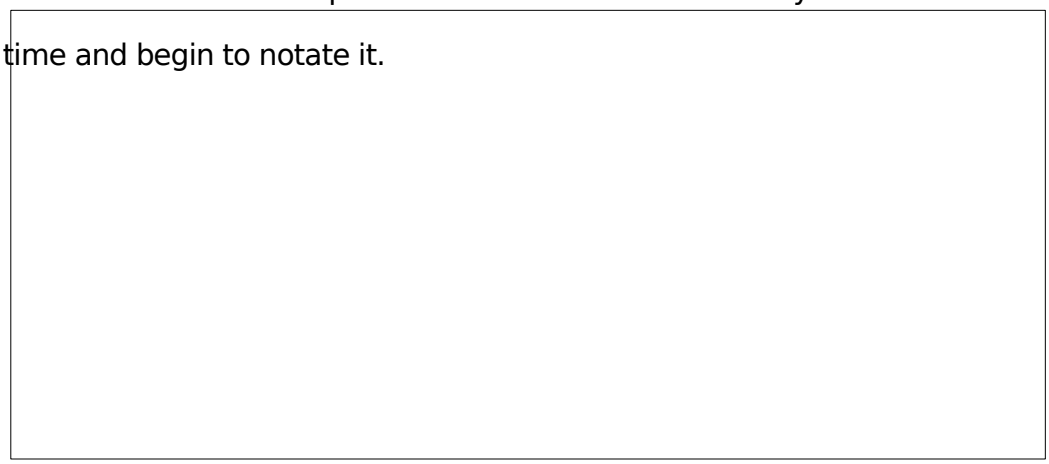
The melody for Question 1 will now be played a second time.

The melody for Question 1 will now be played a final time.

GO ON TO THE NEXT PAGE.

Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and
a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided
below and contains no rests. The melody will be played on a cello.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody
for the first time and begin to notate it.



The melody for Question 2 will now be played a second time.

The melody for Question 2 will now be played a third time.

The melody for Question 2 will now be played a final time.

GO ON TO THE NEXT PAGE.

Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will
be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each
subsequent playing. For each question, please do the following.

(a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.

(b) On the lines provided under each staff, write in the Roman and Arabic numerals that indicate the chords
and their inversions.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords
in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.

The progression for Question 3 will now be played a second time.

The progression for Question 3 will now be played a third time.

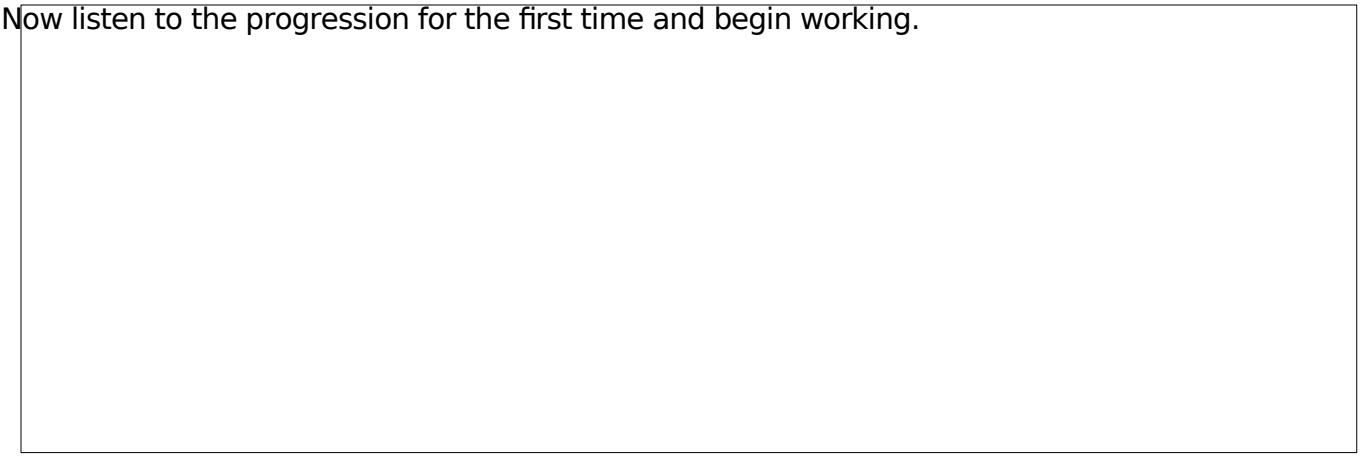
The progression for Question 3 will now be played a final time.

GO ON TO THE NEXT PAGE.

Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords
in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their
inversions.

Now listen to the progression for the first time and begin working.



The progression for Question 4 will now be played a second time.

The progression for Question 4 will now be played a third time.

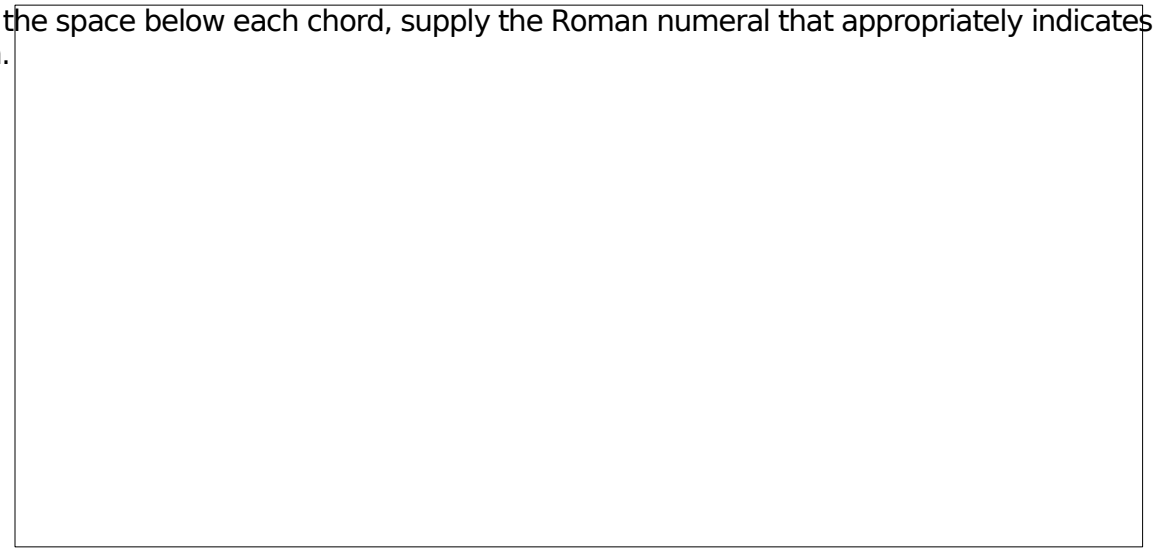
The progression for Question 4 will now be played a final time.

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the
order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each
question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn
the page and begin work.

GO ON TO THE NEXT PAGE.

Question 5. (Suggested time —15 minutes)

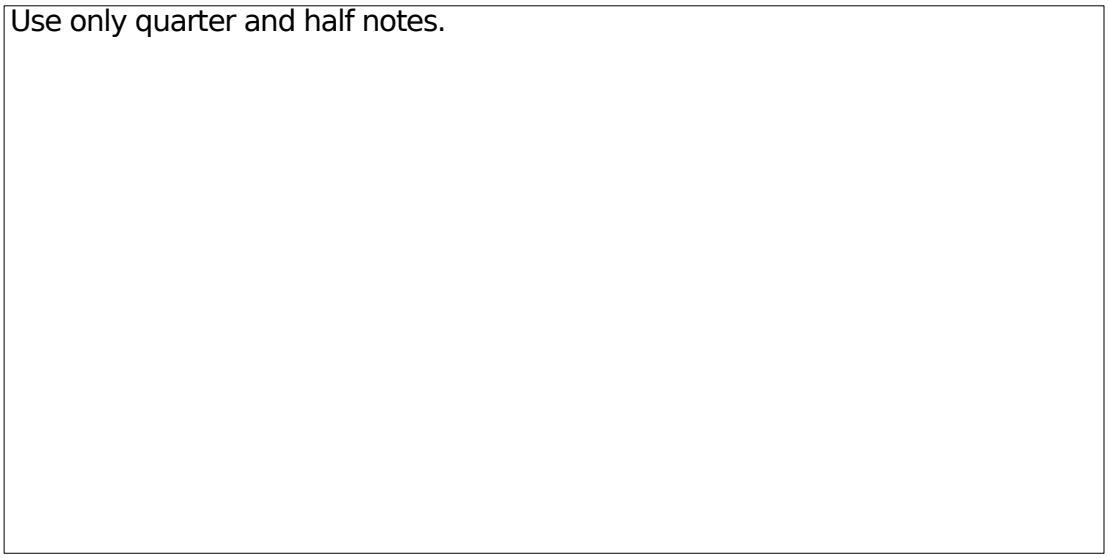
Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures.
Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured
bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.



GO ON TO THE NEXT PAGE.

Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.



Question 7. (Suggested time —20 minutes)

Complete the bass line for the melody below, making sure to keep the portion you compose consistent with the first
phrase. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the
soprano and bass.

Observe the following.

A. Your bass line should make melodic sense in relation to the given soprano line.

    1. Give melodic interest to the bass line.
    2. Vary the motion of the bass line in relation to the soprano.
    3. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Your bass line and chord choices should make harmonic sense with the melody.

    1. Use an appropriate cadence at each phrase ending.
    2. Use at least two chords or two positions of the same chord per measure.

C. Do not notate alto and tenor lines.

STOP

END OF WRITTEN EXAM

Section II

Part B

Sight-Singing Questions

DO NOT OPEN THIS SECTION UNTIL YOU ARE TOLD TO DO SO.

Instructions

The melodies that you will perform for Questions 1 and 2 appear in this section. Follow along as you hear the directions for Part B, but do NOT open this section. You will be told to open this section only when it is your turn to perform.

Questions 1 and 2

Assignment: For each of the two given melodies, sing the pitches in accurate rhythm and with a steady tempo.

Procedure: For each melody, you will have 75 seconds to practice and 30 seconds to perform the melody. You will hear the starting pitch for each melody at the beginning of the 75-second practice period. After the end of the practice period, you will have 30 seconds to perform the melody. A recorded announcement will alert you to the end of each practice and performance period. Directions on the recording will assist you in operating the recorder.

Your performance:

a) You may sing note names (c-d-e), syllable names (do-re-mi), scale-degree numbers (1-2-3), or a neutral syllable (for example, ta-ta-ta).

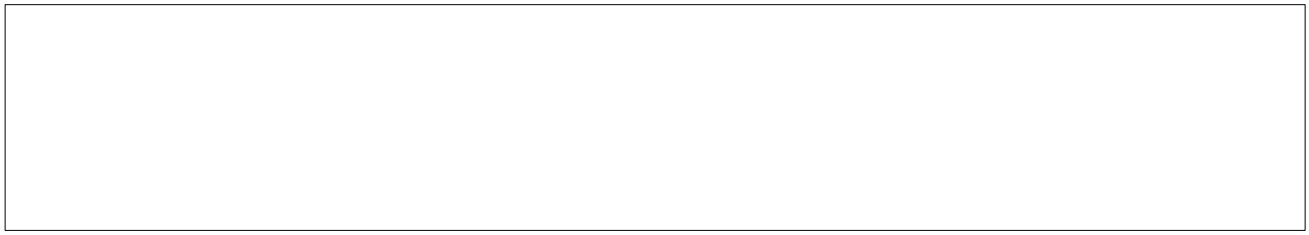
b) Even though you will hear the starting pitch of the printed melody, you may transpose the melody to a key that is comfortable.

c) You should use some of the warm-up and practice time to perform out loud. You may write on the music if you wish.

d) You may not use any device (for example, a metronome or a musical instrument) to assist you in your practice or performance.

e) You will be evaluated on pitch accuracy (relative to tonic), rhythm, and continuity (maintaining a steady tempo). You may start over, if you need to, but there will be a deduction from your score. You will not be evaluated on the quality of your singing voice.

Question 1. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch
of the printed melody.



Question 2. Look over the melody and begin practicing. You have 75 seconds to practice. This is the starting pitch
of the printed melody.

AP® Music Theory

For Teachers' Information: List of Musical Examples in the Practice Exam

Section IA, Excerpts of Recorded Music

Section IA, multiple-choice questions 9–13
Wolfgang Amadeus Mozart: *Le Nozze de Figaro*, Act IV, Scene I: "L'ho perduto," excerpt

Section IA, multiple-choice questions 14–18
Amy Cheney Beach: Symphony in E Minor (Gaelic), Op. 32, second movement "Alla siciliana," excerpt

Section IA, multiple-choice questions 19–24
Felix Mendelssohn: *Song Without Words*, Op. 38, No. 2 in C minor for piano solo, excerpt

Section IA, multiple-choice questions 25–28
Iola Brubeck and Dave Brubeck: "Travelin' Blues," excerpt

Section IA, multiple-choice questions 29–32
Error detection example

Section IA, multiple-choice questions 33–37
Bela Bartok: *Music for Strings, Percussion and Celeste*, I. Andante tranquillo, two excerpts

Section IA, multiple-choice questions 38–41
Johann Sebastian Bach: *St. Matthew Passion*, No. 3 "Herzliebster Jesu"

Section IB, Excerpts of Printed Musical Scores

Section IB, multiple-choice questions 46–50
Franz Joseph Haydn: "My Mother Bids Me Bind My Hair," excerpt

Section IB, multiple-choice questions 51–56
Arcangelo Corelli: *Sonata da camera*, Op. 2, No. 4, Adagio

Section IB, multiple-choice questions 57–61
Dmitri Shostakovich: *Lyrical Waltz*, from a ballet suite, arranged for piano solo, excerpt

Section IB, multiple-choice questions 62–65
Part-writing error example

Section IB, multiple-choice questions 66–71
Franz Schubert: Sonatina for Violin and Piano, op. posth. 137/2, D.385, II. Andante, excerpt

Name: _____

AP® Music Theory
Student Answer Sheet for Multiple-Choice Section

No.	Answer
1	
2	
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No.	Answer
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No.	Answer
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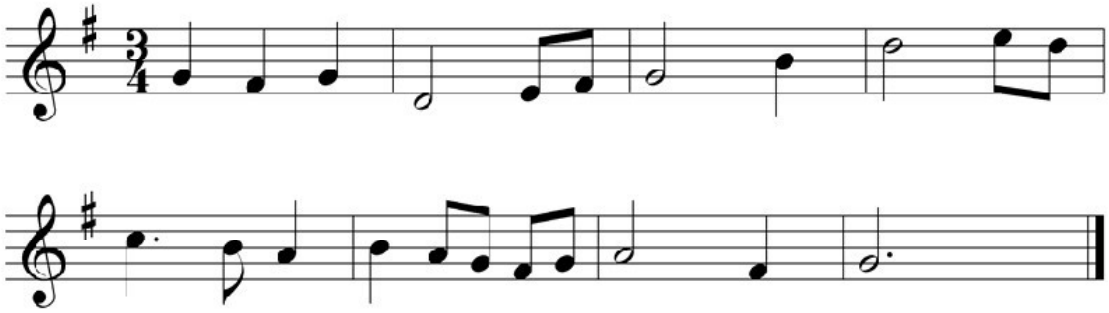
AP® Music Theory
Multiple-Choice Answer Key

No.	Correct Answer
1	A
2	C
3	A
4	C
5	B
6	D
7	D
8	A
9	D
10	B
11	A
12	B
13	C
14	C
15	D
16	A
17	B
18	B
19	C
20	B
21	C
22	A
23	A
24	D
25	C
26	A
27	B
28	C
29	A
30	D

No.	Correct Answer
31	C
32	B
33	A
34	C
35	C
36	D
37	A
38	B
39	C
40	D
41	A
42	A
43	A
44	B
45	C
46	A
47	D
48	B
49	C
50	B
51	A
52	C
53	D
54	D
55	D
56	A
57	C
58	D
59	B
60	B

No.	Correct Answer
61	A
62	B
63	A
64	D
65	B
66	B
67	D
68	C
69	D
70	B
71	A
72	C
73	D
74	C
75	B

AP® Music Theory
Free-Response Scoring Guidelines

Question 1

SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

I. Regular Scoring Guide

A. Award 1 point for each measure correct in both pitch and rhythm.
- A "measure" is any set of three contiguous quarter-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
- A measure is also known as a "segment."
- To receive credit, a segment must not overlap with any other segment receiving credit.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final dotted half note if notation of pitches continues thereafter.

B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.

C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)

D. If after applying I.A. and I.B., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do ***not*** add the extra point to the total.)

A. Award ½ point per measure of correct pitches. (Maximum of 4 points.)

O R

B. Award ¼ point per measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

A. Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.

B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

1 This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)

0 A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).

— This designation is reserved for irrelevant answers and blank papers.

Question 1 (continued)

V. Notes

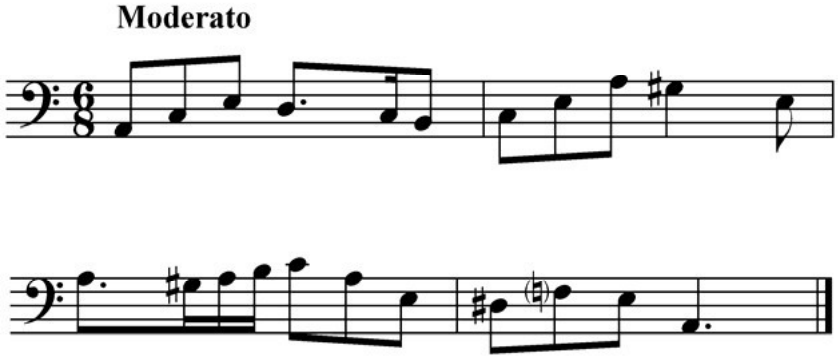
A. No enharmonic equivalents or octave transpositions are permitted.

B. If you use an alternate scoring guide, do *not* add the extra point to the total.

C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.

D. Scores from one guide may *not* be combined with those from another guide.

AP® Music Theory
Free-Response Scoring Guidelines

Question 2

SCORING: 9 points

Always begin with the regular scoring guide. Try an alternate guide *only* if necessary. (See I.D.)

I. Regular Scoring Guide

A. Award 1 point for each half-measure correct in both pitch and rhythm.
- A "half-measure" is any set of three contiguous eighth-note beats of the original melody, even if occurring over a barline or beginning on a metrically weak pulse.
- A half-measure is also known as a "segment."
- To receive credit, a segment must not overlap with any other segment receiving credit.
- To receive credit, a segment *may* be metrically shifted from its original position.
- Give no credit for the final dotted quarter note if notation of pitches continues thereafter.

B. If at least one segment is correct in pitch and rhythm, add 1 point to the total. For example, a response that is correct in all aspects receives a score of 8 + 1, or 9. Exception: Do not award a 9 unless all measures have the correct number of beats. Award an 8 (i.e., do not award the extra point) to an otherwise perfect paper that does not use barlines correctly.

C. Record any score of 4 or higher and move to the next book. (In this case, ignore the alternate guides.)

D. If after applying I.A. and I.B., the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (Do ***not*** add the extra point to the total.)

A. Award ½ point per half-measure of correct pitches. (Maximum of 4 points.)

O R

B. Award ¼ point per half-measure of correct rhythm. (Maximum of 2 points.)

III. Rounding Fractional Scores

A. Half-point totals should be rounded down with one exception: a total score of 1½ should be rounded up to 2.

B. Quarter points should be rounded to the closest integer.

IV. Scores with Additional Meaning

1 This score may also be used for responses that have less than one half-measure correct in both pitch and rhythm but that have two or more redeeming qualities. (Do not add the extra point!)

0 A response that demonstrates an attempt to answer the question but that has no redeeming qualities (or only one).

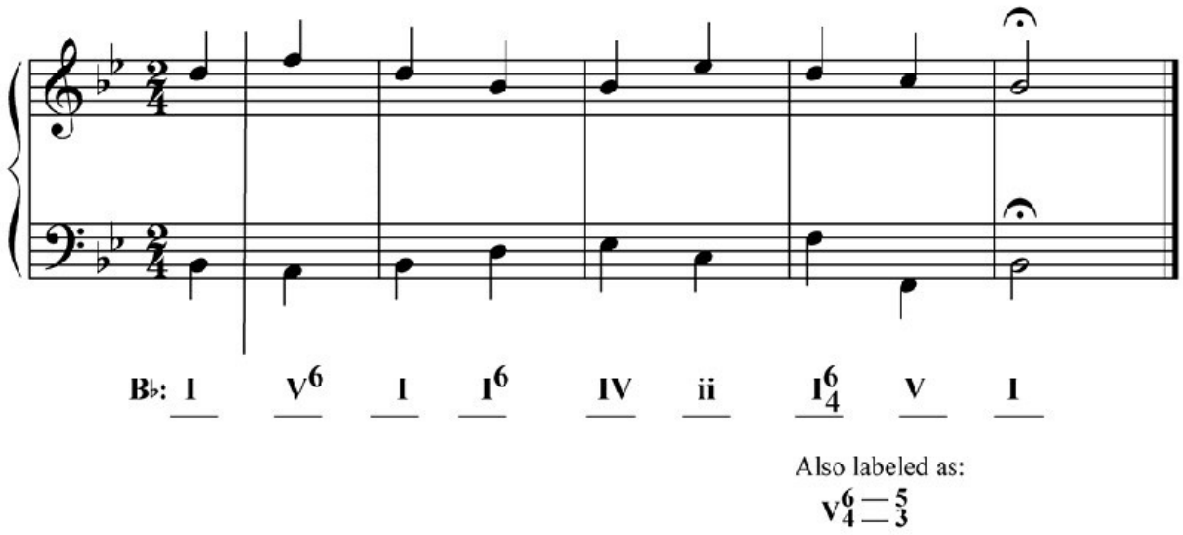
— This designation is reserved for irrelevant answers and blank papers.

Question 2 (continued)

V. Notes
   A. No enharmonic equivalents or octave transpositions are permitted.
   B. If you use an alternate scoring guide, do *not* add the extra point to the total.
   C. If you try both regular and alternate scoring guides, record the higher of the scores if there is a difference.
   D. Scores from one guide may *not* be combined with those from another guide.

AP® Music Theory
Free-Response Scoring Guidelines

Question 3



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has an incorrect or missing Arabic numeral.

C. Accept the correct Roman numeral regardless of its case.

D. The cadential @ may be correctly notated in two different ways, as shown in the key above. If the Roman numeral of the antepenultimate chord is V, the space below the penultimate chord should either: (1) contain a figure; (2) be blank or contain a dash; or (3) contain a V, in order for the antepenultimate chord to receive any credit.

III. Special Scoring Issues

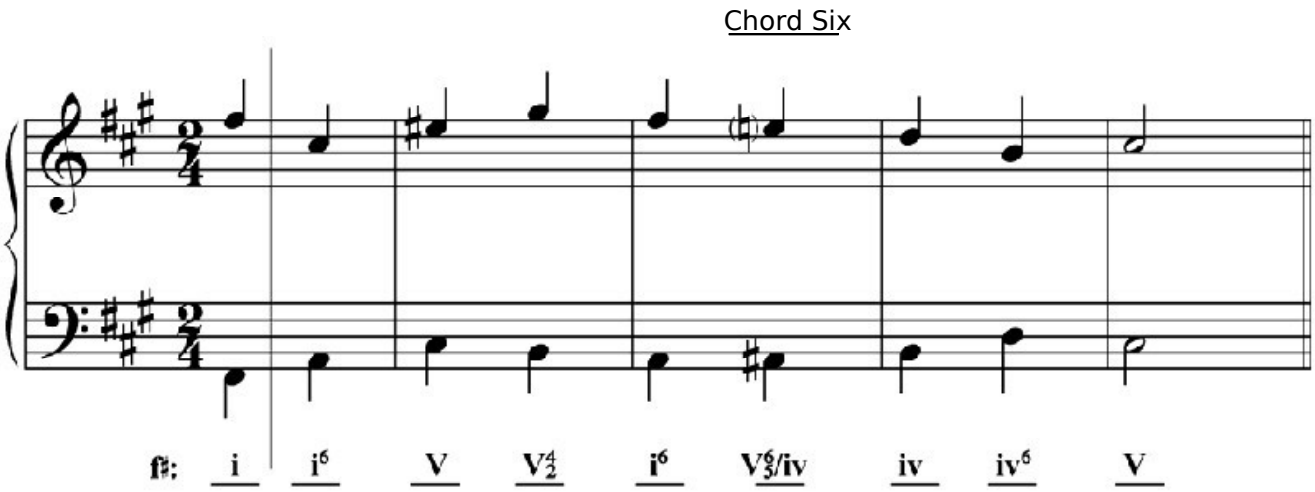
Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP® Music Theory
Free-Response Scoring Guidelines

Question 4



SCORING: 24 points

I. Pitches (16 points)

A. Award 1 point for each correctly notated pitch. Do not consider duration.

B. Award full credit for octave transpositions of the correct bass pitch. (Octave transpositions of soprano pitches are *not* allowed.)

C. No enharmonic equivalents are allowed.

II. Chord Symbols (8 points)

A. Award 1 point for each chord symbol correct in both Roman and Arabic numerals.

B. Award ½ point for each correct Roman numeral that has incorrect or missing Arabic numerals.

C. Accept the correct Roman numeral regardless of its case.

D. Accept any symbol that means "of" or "applied" at Chord Six (e.g., V#/iv, [V], V#→iv, V# of iv)

III. Special Scoring Issues

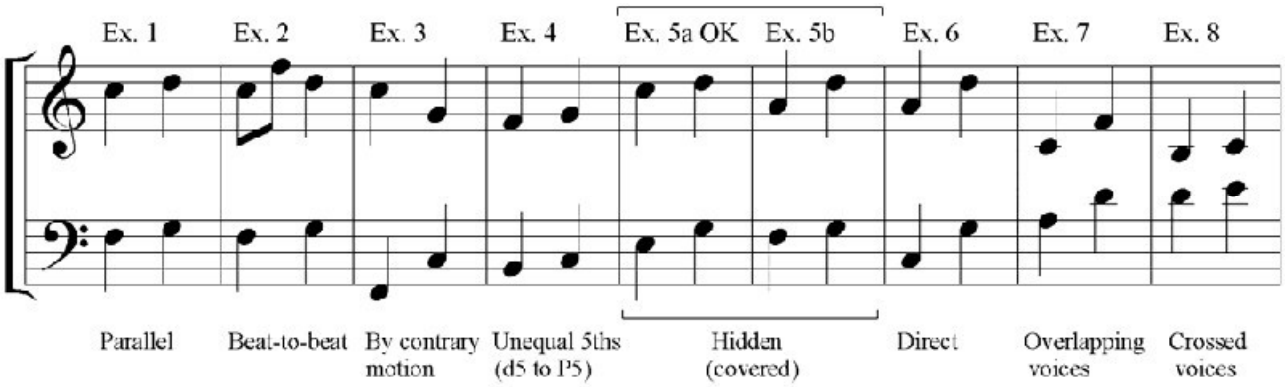
Round any fractional score up to the next higher point. (Exception: Round 23½ DOWN.)

0 0 Score for responses that represent an unsuccessful attempt to answer the question.

– – Score for blank or irrelevant papers.

AP® Music Theory
Free-Response Scoring Guidelines

Definitions of Common Voice-Leading Errors (FR 5 & 6)



1. Parallel fifths and octaves (immediately consecutive)—unacceptable (award 0 points)

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats)—unacceptable (award 0 points)

3. Fifths and octaves by contrary motion—unacceptable (award 0 points)

4. Unequal fifths (d5 → P5)
   - In a three- or four-part texture, a rising d5 → P5 is acceptable ONLY in the progressions I–V$–$I^6$ and I–vii$^{\circ 6}$–I^6 (i.e., no deduction).
   - A rising d5 → P5 in other progressions is unacceptable (1-point error).
   - The reverse, a rising P5→ d5, is acceptable voice leading (no deduction).
   - Unequal fifths in either order, when descending, are acceptable (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step)
   - When the step is in the upper voice, as shown in ex. 5a—acceptable (no deduction).
   - When the step is in the lower voice, as shown in ex. 5b—unacceptable (1-point error).

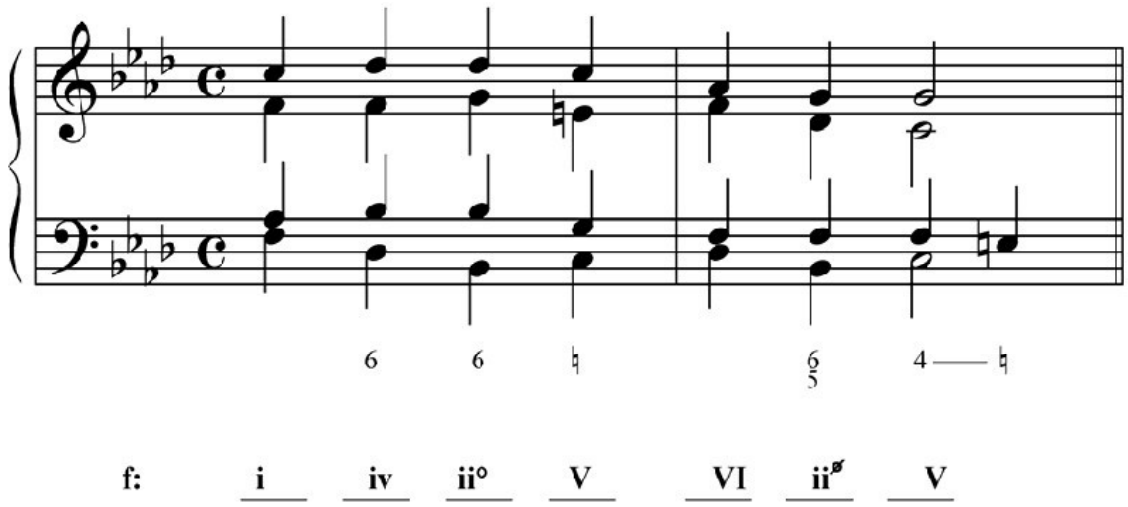
6. Direct fifths and octaves in outer voices—unacceptable (1-point error)
   Definition: Similar motion to a perfect interval that involves a skip in each voice. NB: Many sources equate "hidden" and "direct." For purposes of scoring, it seems useful to refine those definitions, particularly in light of past scoring practice.

7. Overlapping voices—unacceptable (1-point error)
   Definition: Two adjacent voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices—unacceptable (1-point error)
   Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto, or the bass is above the tenor.

AP® Music Theory
Free-Response Scoring Guidelines

Question 5



SCORING: 25 points

I. Roman Numerals (7 points, 1 point per numeral)

A. Award 1 point for each correct Roman numeral.

1. Accept the correct Roman numeral regardless of its case.
2. Ignore any Arabic numerals, because they are included in the question itself.
3. Award no credit if an accidental is placed *before* a Roman numeral.
4. Award full credit if the fully-diminished or half-diminished symbols (ø,Ø) have been omitted from the ii chords (chords 3 and 6).

II. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly.
2. The fifth (but ***not*** the ***third***) may be omitted from any root-position triad.
3. The fifth (but ***not*** the ***third*** or ***seventh***) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of II.A.

1. Do NOT check the voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a @ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has more than one error listed in II.C. or has an accidental on the wrong side of the chord.

1. ***Do*** check the voice leading into and out of these chords.

AP® Music Theory
Free-Response Scoring Guidelines

Question 5 (continued)

III. Voice Leading (12 points, 2 points per connection)

A. Award 2 points for acceptable voice leading between two correctly realized chords.
NB: This includes the voice leading from the given chord to the second chord.

B. Award only 1 point for voice leading between two correctly realized chords that features exactly one of the following errors:

1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
4. A chordal seventh approached by a descending leap.

C. Award no points (0 points) for voice leading between two correctly realized chords if any of the following statements is true:

1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. Uncharacteristic leaps occur (e.g., Augmented 2nd, tritone, or more than a fifth).
3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases (e.g., ii $^{7}_{5}$ –cadential @), the seventh may be retained in the same voice or transferred to another voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly.
5. The $^{6}_{5}$ or $^{4}_{3}$ of a @ chord is unresolved or resolved incorrectly.
6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
7. One of the chords is a triad with only three voices, or any chord with more than four voices.
8. More than one error listed in section III.B. occurs.

D. Award no points for voice leading into and out of an incorrectly realized chord.

IV. Scores with Additional Meaning

0 0 Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).

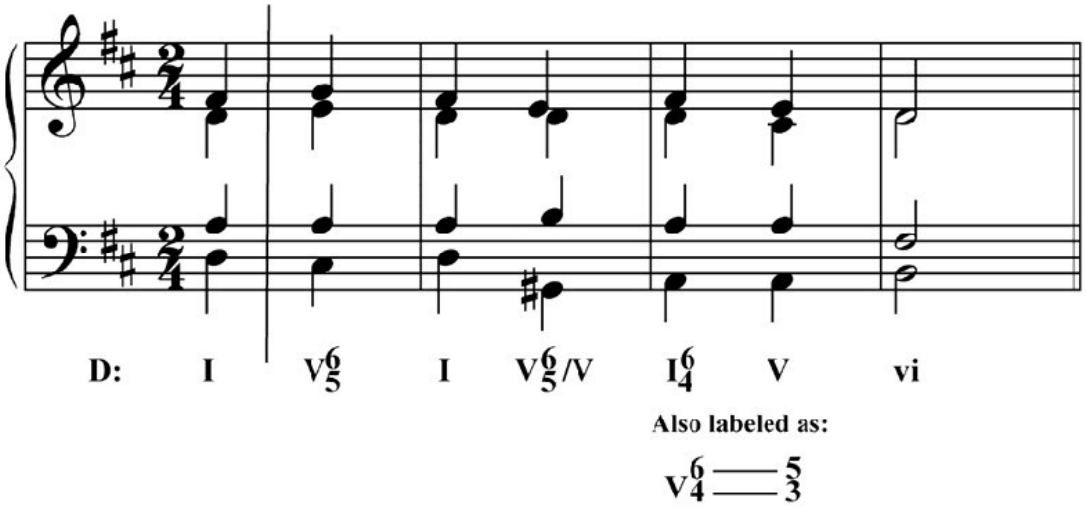
– – This designation is reserved for irrelevant answers and blank papers.

V. Notes

A. Do not penalize a response that includes correctly used nonchord tones.
B. An incorrectly used nonchord tone will be considered a voice-leading error (1 or 2 points as indicated above).
C. Round ½ points UP with one exception: round 24½ points down to 24 points.

AP® Music Theory
Free-Response Scoring Guidelines

Question 6



SCORING: 18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given figured bass.

1. The chord must be spelled correctly and in the proper inversion.
2. The fifth (but ***not*** the ***third***) may be omitted from any root-position triad.
3. The fifth (but ***not*** the ***third*** or ***seventh***) may be omitted from a root-position dominant seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of I.A.

1. Do NOT check the voice leading into and out of these chords.

C. Award ½ point each for a correctly realized chord that has exactly one of the following errors:

1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a @ chord.
2. More than one octave between adjacent upper parts.

D. Award 0 points for a correctly realized chord that has more than one error listed in I.C. or has an accidental on the wrong side of the chord.

1. ***Do*** check the voice leading into and out of these chords.

II. Voice Leading (12 points, 2 points per connection)

A. Award 2 points for acceptable voice leading between two correctly realized chords.
NB: This includes the voice leading from the given chord to the second chord.

B. Award only 1 point for voice leading between two correctly realized chords that features exactly one of the following errors:

1. Uncharacteristic rising unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping or crossed voices. (See *DCVLE*, nos. 7 and 8.)
4. A chordal seventh approached by a descending leap.

AP® Music Theory
Free-Response Scoring Guidelines

Question 6 (continued)

C. Award no points (0 points) for voice leading between two correctly realized chords if any of the following statements is true:
   1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
   2. Uncharacteristic leaps occur (e.g., Augmented 2nd, tritone, or more than a fifth).
   3. Chordal sevenths are unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases (e.g., ii $^{7}_{5}$ –cadential @), the seventh may be retained in the same voice or transferred to another voice.)
   4. The leading tone in an outer voice is unresolved or resolved incorrectly.
   5. The $^{6}_{5}$ or $^{6}_{4}$ of a @ chord is unresolved or resolved incorrectly.
   6. A suspension is handled incorrectly. (Consider this as voice leading *before* the chord.)
   7. One of the chords is a triad with only three voices, or any chord with more than four voices.
   8. More than one error listed in section II.B. occurs.

D. Award no points (0 points) for voice leading into and out of an incorrectly realized chord.

III. Scores with Additional Meaning

0 0 Response demonstrates an attempt to answer the question but has no redeeming qualities (or one).

– – This designation is reserved for irrelevant answers and blank papers.

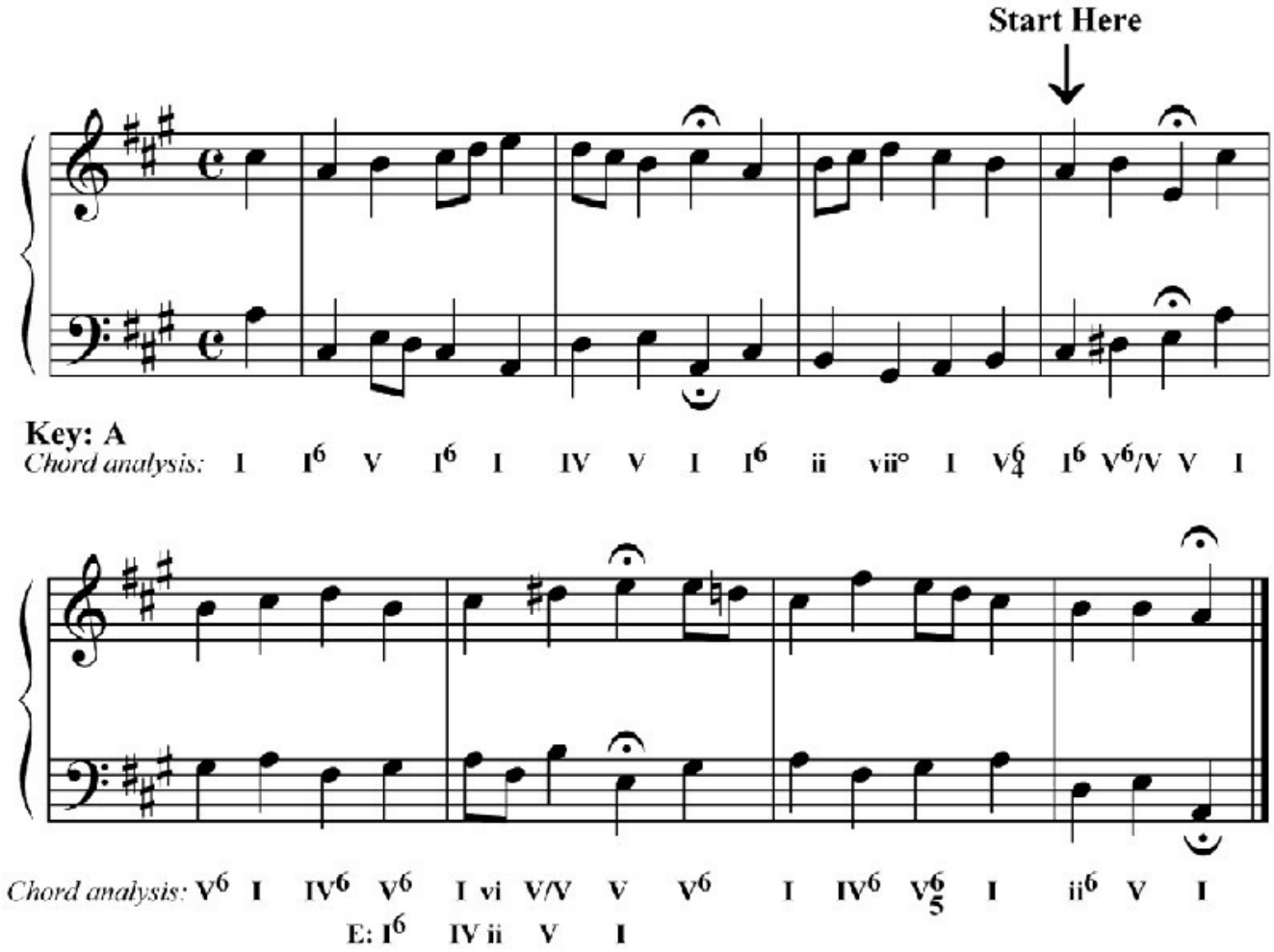
IV. Notes

A. Do not penalize a response that includes correctly used nonchord tones.

B. An incorrectly used nonchord tone will be considered a voice-leading error (1 or 2 points as indicated above).

C. Round ½ points UP with one exception: round 17½ points down to 17 points.

AP® Music Theory
Free-Response Scoring Guidelines

Question 7

Start Here
Key: A
Chord analysis: I I6 V I6 I IV V I I6 ii vii° I V64 I6 V6/V V I
Chord analysis: V6 I IV6 V6 I vi V/V V V6 I IV6 V65 I ii6 V I
E: I6 IV ii V I

SCORING: 9 points

An example of a 9-point response is shown above; other full-credit responses are possible.

A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately, and then add these phrase scores to arrive at a preliminary tally for the entire question.

2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or for those that would otherwise receive a score of 0 (see E.2.a–b below).

3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately and ignore mismatches between them.

B. SCORING PHRASE 2 (0–2 points)

1. Judge the bass and harmonies separately, considering each in two parts: the first part consists of the opening two beats plus the approach to the last note; the second part consists of the last alone.

2. The phrase is scored 2 if the bass is without egregious error and the final Roman numeral is good and matches the last bass note (even if there are harmonic errors earlier in the phrase).

Question 7 (continued)

3. The phrase is scored 1 if:
   (a) the bass has no egregious errors, but the final Roman numeral does *not* match the final bass note;
   (b) only one part of the bass has no egregious errors, and at least one part of the harmonies has no egregious errors; or
   (c) both parts of the bass have an egregious error, but the harmonies have no egregious errors.
4. The phrase is scored 0 if:
   (a) both parts of the bass have an egregious error, and at least one part of the harmonies has an egregious error; or
   (b) at least one part of the bass has an egregious error, and both parts of the harmonies have egregious errors.

C. SCORING PHRASES 3 AND 4
1. For each of these phrases, first judge the bass and harmonies separately.
2. Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:
   (a) Judge it to be good if it shows a decent understanding, even it contains a specific egregious error.
   (b) Judge it to be fair if:
      (i) it shows a general lack of understanding, even if there are no specific egregious errors; *or*
      (ii) it shows an otherwise decent understanding but contains two or two-and-a-half egregious errors; *or*
      (iii) it contains three or more egregious errors, but one-half of the phrase is without serious error (see E.1.e. below).
   (c) Judge it to be poor if:
      (i) it shows a complete lack of understanding; *or*
      (ii) it contains three or more specific egregious errors, with at least one error in each half of the phrase (see E.1.e. below).
3. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4

Bass Line	Harmonies	Score
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

AP® Music Theory
Free-Response Scoring Guidelines

Question 7 (continued)

4. Judging the cadence for phrases 3 and 4.
   (a) Before giving a final score of 0 or 3 for any phrase, first consider its cadence.
   (b) Award *at least* 1 point for the phrase if its cadence (that is, its final two chords considered by themselves) are good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals *must agree* in this case.
   (c) A phrase that receives 3 points must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals matching one another; otherwise, give the phrase *at most* 2 points.
5. Award *at most* 2 points to a phrase that uses half notes exclusively or almost exclusively.

D. WEIGHTING ERRORS

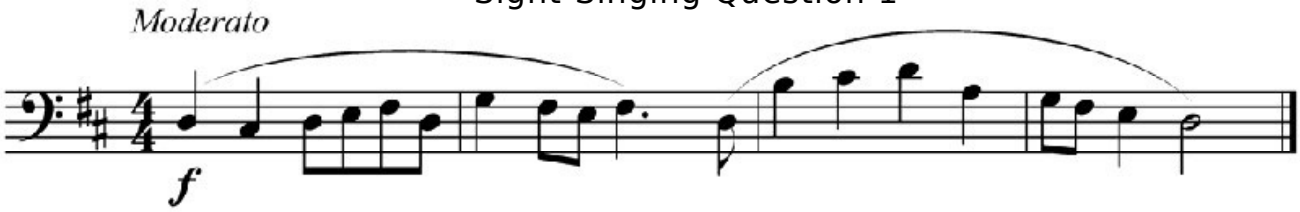
1. The following are *egregious* errors:
   (a) Blatant violations of the instructions.
   (b) Illegal parallel octaves or fifths, or d5 to P5.
   (c) Inappropriate or poor treatment of the leading tone.
   (d) Tonally inappropriate @ chord (NB: cadential @, passing @, and pedal @ are allowed).
   (e) Unresolved sevenths or incorrectly resolved sevenths.
   (f) Other dissonances (including fourths) that are not treated correctly, including Roman numerals that do not match with the given melody note.
   (g) Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii, $\frac{6}{3}$–$\frac{6}{3}$; V –i).
   (h) Poor chord use, such as $\frac{6}{3}$ vi (unless as part of parallel $\frac{6}{3}$ sequence or modulation); $\frac{6}{3}$ iii (unless as part of parallel $\frac{6}{3}$ sequence); or a root-position viiº that does not resolve to I.
   (i) Inappropriate leaps of a seventh, augmented fourth, or compound interval.

2. The following are *minor* errors (two minor errors = one egregious error):
   (a) Repeated notes from weak beat to strong beat (unless the second note is a suspension).
   (b) Rhythmically inappropriate cadential @ chord.
   (c) Approach to octave or fifth in similar motion in which the upper voice leaps.
   (d) Cross relations.
   (e) Inappropriate leaps other than those mentioned above.
   (f) Root-position viiº chords that move directly to I.

E. OTHER CONSIDERATIONS

1. General considerations:
   (a) Consider each phrase independently; do not judge the connections between each phrase.
   (b) Ignore inner voices.
   (c) Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
   (d) In judging harmonies, always consider the implied bass line suggested by the Roman numerals.
   (e) In phrases 3 and 4, the last three notes and their approach comprise the last half of the phrase.
2. Special scores:
   (a) Award 1 bonus point for a truly musical response or for a response that is solid throughout.
   (b) Award 1 point to a response that otherwise would earn a 0 but which has two or more redeeming qualities.
   (c) For irrelevant responses or blank papers, score the question with a dash.

AP® Music Theory (Sight-Singing)
Free-Response Scoring Guidelines

Sight-Singing Question 1

SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides, whichever gives the highest score.

I. Regular Scoring Guide
- A. Score 1 for each segment (i.e., each half-measure) correct in pitch, rhythm, and tempo (0–8).
- B. If at least one segment is correct using I.A., score 1 point for responses that have no hesitations or restarts (=overall flow; the "flow" point).
- C. Record any score of 4 or higher and move to the next tape.
- D. If the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (NB: Do *NOT* award the "flow" point in the alternate scoring guide.)
- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may determine holistically to award up to 4 points for pitch.

OR

- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may determine holistically to award up to 2 points for rhythm.

III. Other Scores with Special Meanings

1 This score may be given to responses that have two or more redeeming qualities (e.g., retention of the tonic pitch, and singing the melody with a correct contour; persistence alone is *not* a redeeming quality).

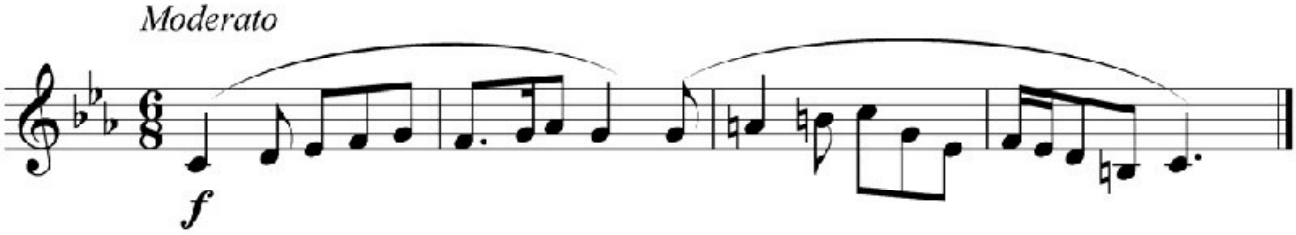
0 This score is for responses that have no redeeming qualities (or only one) but demonstrate an attempt to sing.

— The dash is reserved for totally irrelevant responses and blank tapes.

NOTES
- A. If a student restarts, score the last *complete* response, but do *not* award the "flow" point.
- B. Grade from the original tonic established by the student. NB: Credit any correctly transposed segment approached by the correct interval. In other words, *any segment entered correctly (by the correct interval) is eligible for the point.*
- C. If the student changes tempo and continues in the new tempo, do not credit the segment where the change occurs, but credit the ensuing segments.
- D. The last note must be held at least to the attack of the fourth beat for that segment to receive credit.
- E. Ignore the incorrect use of syllables, letter names, or numbers, as well as expletives, giggles, and the like.
- F. Refer any problem tapes to the question leader (e.g., incompletely recorded tapes, tapes that play back at the wrong speed, tapes that might indicate security violations such as the use of a piano, coaching).
- G. If you try both regular and alternate guides, record the higher of the scores.
- H. Scores from one guide may *not* be combined with those of another.

I. Listen beyond the end of the performance to ensure that the student made no additional response.

AP® Music Theory (Sight-Singing)
Free-Response Scoring Guidelines

Sight-Singing Question 2

SCORING: 9 points

Use EITHER the regular scoring guide OR one of the alternate scoring guides, whichever gives the highest score.

I. Regular Scoring Guide
- A. Score 1 for each segment (i.e., each half-measure) correct in pitch, rhythm, and tempo (0–8).
- B. If at least one segment is correct using I.A., score 1 point for responses that have no hesitations or restarts (=overall flow; the "flow" point).
- C. Record any score of 4 or higher and move to the next tape.
- D. If the score is less than 4, try an alternate scoring guide.

II. Alternate Scoring Guides (NB: Do *NOT* award the "flow" point in the alternate scoring guide.)
- A. If a student sings many of the pitches correctly but is consistently inaccurate in rhythm, you may determine holistically to award up to 4 points for pitch.

OR

- B. If a student is accurate or nearly accurate with respect to rhythm but is consistently inaccurate in pitches, you may determine holistically to award up to 2 points for rhythm.

III. Other Scores with Special Meanings

1 This score may be given to responses that have two or more redeeming qualities (e.g., retention of the tonic pitch, and singing the melody with a correct contour; persistence alone is *not* a redeeming quality).

0 This score is for responses that have no redeeming qualities (or only one) but demonstrate an attempt to sing.

— The dash is reserved for totally irrelevant responses and blank tapes.

NOTES
- A. If a student restarts, score the last *complete* response, but do *not* award the "flow" point.
- B. Grade from the original tonic established by the student. NB: Credit any correctly transposed segment approached by the correct interval. In other words, *any segment entered correctly (by the correct interval) is eligible for the point.*
- C. If the student changes tempo and continues in the new tempo, do not credit the segment where the change occurs, but credit the ensuing segments.
- D. The last note must be held at least to the attack of the sixth beat (of that measure) for that segment to receive credit.
- E. Ignore the incorrect use of syllables, letter names, or numbers, as well as expletives, giggles, and the like.
- F. Refer any problem tapes to the question leader (e.g., incompletely recorded tapes, tapes that play back at the wrong speed, tapes that might indicate security violations such as the use of a piano, coaching).

G. If you try both regular and alternate guides, record the higher of the scores.
H. Scores from one guide may *not* be combined with those of another.
I. Listen beyond the end of the performance to ensure that the student made no additional response.